

We Did It! What a Weekend!

ACMP Made Chamber Music Circle The Globe

Highlights of the more than 200 Play-Ins that took place during the Worldwide Play-In Weekend, March 1-2, 2014

All ages, all sizes, all levels of experience.

All walks of life—

We Played Quartets, Trios, Duos, Sextets, Nonets, Dectets, Quintets, Brandenburgs.

In city penthouses, country decks, abbeys, bedrooms.

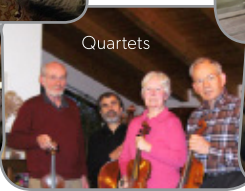
on

Violins, Violas, Cellos, Basses, Pianos, Accordions, Oboes, Clarinets, Horns, Bassoons, Saxophones, Guitars, Banjos!

(Even the dog thought Martha Pressler's cupcakes were a howl.)

Read NY Times coverage at: <http://www.nytimes.com/2014/03/09/nyregion/new-yorkers-perform-in-worldwide-music-play-in.html>

San Diego, CA coverage at: <http://www.utsandiego.com/news/2014/feb/20/associated-chamber-music-players-play-in/>



WPIW reports continue on next page. For a comprehensive collection of reports, look for 2014 Members Play-In Reports under Member Downloads on our home page at acmp.net.

In This Issue

Page 1

Worldwide Play-In Weekend

Page 2

WPIW Reports

Page 3

Letter from the Chair
Travel Advisory
(New Ivory Restrictions)

Page 4

New Board Member

Page 5

New Advisory Council
Members

Page 6

Enjoying Music After College

Page 7

From the Mailbox
Foundation News

Cadences

Page 8

Bulletin Board



Stephan Brandel (IAC/Vn, Shanghai) writes: Seven musicians of diverse nationalities (USA,



Germany, China, Macedonia, Shanghai, Taiwan) and personal backgrounds (University Teacher, Foundation Executive, General Manager, Kindergarten Teacher, Composer, Priest, and Student), had a very special Play-In Weekend. Diverse as we were, we were united by playing contemporary gypsy jazz with its composer, Yordan Kostov (on accordion).

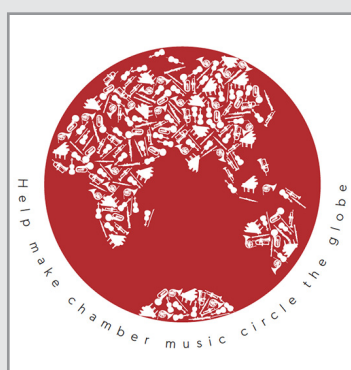
It is wonderful that ACMP organized this worldwide event.

2015 ACMP Worldwide Play-In Weekend

March 7-8, 2015

Join the Fun!!!!

Help Make Chamber Music
Circle The Globe.



What is a Play-In?

How do I find one?

How do I create one?

Pick a Place

Any place will do

Including your own home.

Invite Players.

Use the Directory.

Ask friends for ideas.

Play!

Even a duet will do!

Louise Bigwood (Vc, Nyons, Switzerland) writes: Is it just my generation that remembers *Breakfast at Tiffany's*? Surely not! Audrey Hepburn? *Moon River*? If you had been in Tolochenaz, Switzerland—that's where Audrey Hepburn is buried—on Saturday, 1 March in the afternoon, you would have heard the haunting strains of the famous song.

Floryse Bel Bennett, Chair of the International Advisory Council, had organized a Play-In for the inauguration of the **Audrey Hepburn Pavilion in Tolochenaz**.

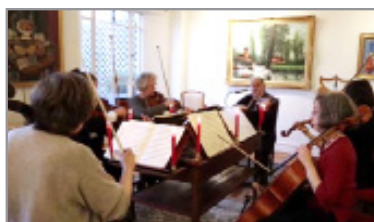
We were all there; her Swiss, American, French, German, and British friends—a Dvořák sextet here, a Haydn quartet next door, a clarinet trio, a tango in the big room, enthusiasm, emotion—and and the end, the local authorities and lots of friends from the neighborhood for a little ceremony.

I like to think that Audrey Hepburn came by for a moment, too ...



Whitehall, MI: The White Lake area of Michigan joined forces with ACMP on Saturday, March 1. About 50 adult and student musicians, singers, and well wishers packed the Book Nook and Java Shop to "help make Chamber Music circle the globe."

Irvine, CA: A student piano quintet performed the Amy Beach Quintet and the Dumka movement of the Dvořák Quintet for a Master class with Steven Vanhauwaert at Irvine Valley College.



New York, NY: A candlelight rendition of Tchaikovsky's *Souvenir de Florence* at an 18th century sextet table.

Going Forward Thanks to the WPIW and ACMP

Toronto: Carol Kirsch (Va, Toronto Area) writes: We met as our regular quartet, all women, ranging in age from early 30's to 70 to participate in the Play-In. As a bit of background, none of us actually knew each other before September when the first violinist, using the Directory, sent us all E-mails asking us if we wanted to get together and play. Within 10 minutes of starting to play an early Mozart quartet we knew that we would always be playing together! Regardless of how difficult it is to get together, we now try to play every week.

Although I play regularly with other small groups, nothing is as special as that quartet—four strangers brought together through ACMP.

San Diego, CA: Richard Conviser (Vn/Va, San Diego, CA area) writes: When I was leaving the WPIW last March (at which all the Brandenburg Concertos were played), I crossed paths with a cellist whose long-standing string quartet had just lost one of its violinists. I was invited to join them at one Saturday morning session, and the chemistry was perfect. I'm now their new violinist, and we meet several times a month. ACMP has greatly enriched my life. I am delighted to be a member.



Letter From The Chair

What a thrill it was to read about ACMP's Worldwide Play-In Weekend in the *New York Times*! This edition of our newsletter is bursting at the seams with reports of the estimated 200 play-ins that ACMP members organized around the world. I organized a marathon reading of all six of Bach's Brandenburg Concerti in San Diego with 40 participants. It was such a pleasure to reconnect with old friends and make new ones to bring into the ACMP family. As reports and photos came flooding in over the weekend via Facebook and the Play-In Email address, it was clear that many of you had the same enjoyable experience.

We're already planning for next year—please mark your calendars for WWPIW on March 7-8, 2015.

The ACMP Board held its Annual Meeting in San Jose, CA in early April. We were delighted to elect Beatrice Francais to the Board—you can read more about Beatrice in this newsletter. Our new Officers are, for ACMP Inc.; Janet White (Chair), Anthony Vine (Vice Chair), Martha Pressler (Secretary) and Christiana Carr (Treasurer); and for the ACMP Foundation; Peter Hildebrandt (Chair), Ivy A. Turner (Vice Chair), Martha Pressler (Secretary), Dale Domian (Treasurer), and Janet White (Assistant Treasurer).

The Board's top priority for the coming year is you—the members of ACMP. Our number one goal is to grow ACMP membership and expand the network so that we can all find people with similar interests to play with, wherever we are located. The Annual Play-In is a great way to recruit new members and encourage lapsed members to renew. I'd love to hear from you and understand what you value most in your membership of ACMP.

Janet White



The ACMP Board at the April Meeting in California.

Back Row from L: Ron Goldman, Dale Domian, Tony Vine, Peter Hildebrandt, Martha Pressler, Christiana Carr.

Front Row: Ivy A. Turner, Laura Goldman, Lisa Lai, Floryse Bel Bennett.

Seated: Janet White, Chair.

Travel Advisory if Traveling Overseas with a Bow

Department of the Interior Announces Ban on Commercial Trade of Ivory as Part of Overall Effort to Combat Poaching, Wildlife Trafficking

While we all support the goal of this ban, we are still left with the problem of traveling with antique bows.

Beatrice Francais (New Board Member, p. 4) comments: I was in Salchows (a New York City bow dealer) recently, and learned that musicians are rapidly replacing the ivory tips on their bows, since the new law goes into affect in June. It used to be that you only had to worry about ivory frogs but the new law bans even slivers of ivory such as the tips of many bows. If you travel overseas with your bow, click on the following links to read about the law as well as the *New York Times* article about the new ivory restrictions. Pretty scary. If you hit a grumpy customs inspector on the way back into the country, your bow could be at risk.

To read about the new law: <http://www.doi.gov/news/pressreleases/interior-announces-ban-on-commercial-trade-of-ivory-as-part-of-overall-effort-to-combat-poaching-wildlife-trafficking.cfm>

To read the *New York Times* article: http://www.nytimes.com/2014/03/21/arts/design/new-limits-on-ivory-sales-set-off-wide-concerns.html?_r=0

Editors Note: The law is still evolving due to pressure from musicians who travel professionally. Be sure to check the latest developments before traveling overseas.



Beatrice Francais



Markus Prenneis

New Board Member

Beatrice Francais (Vn, New York, NY). Not many members of ACMP can boast our founder, Helen Rice, as their first teacher, but our newest Board Member, claims this distinction. Her introduction to the violin took place during a required six-week program for all 5th graders. Beatrice says, "I had taken piano lessons but somehow the violin spoke to me. I began picking out tunes on it, and then Helen Rice, a member of the music faculty of the school, asked me if I would like to take lessons. I said yes, most enthusiastically!" Beatrice adds, "My father played a little piano but my mother always said she was tone deaf. Basically it was not a musical family, and although supportive, they were mystified by my interest in the violin." Like many musicians, fortunate enough to have been introduced to a stringed instrument as a routine part of an elementary school music education (and no doubt, with credit given to her first teacher), Beatrice has made chamber music a part of her life, with a particular love for the quartet literature.

In response to a question about a story or anecdote of a funny or dreadful or memorable event in relation to her musical life, Beatrice recounts, "In the 70's and 80's I was in a regular quartet with two lawyers and our coach, the cellist. We were preparing the Mendelssohn Octet to play with another amateur quartet when one of the lawyers announced that he had arranged for us to play the piece with the Juilliard String Quartet (part of a fund raising event connected with the NY Philharmonic). There was dead silence in the room as we each internalized this information but we decided to go for it. In the 2 years it took us to finally get a date that worked for everyone, we worked like maniacs on the parts. When the time came, it was an unforgettable event. Playing with professionals is always an exhilarating experience and my pulse rate went through the roof as we launched into the first movement. The Juilliard first violinist (then the redoubtable Bobby Mann) started by announcing that there should be some ground rules 'When you're out, you're out!' Fortunately we never had to invoke the ground rules and everyone had a marvelous time."

Since her retirement from teaching Math for 22 years, Beatrice has focused on her family, volunteer work, and music. She says, "When I married my late husband, a violin dealer, I was plunged into the stringed instrument world—it was like being a kid in a candy store." She enjoys active sports such as playing tennis and sailing and is also an avid knitter. She continues, "As a new Board member, I hope to see ACMP stimulate the playing of chamber music for all ages. There is a large group of young adults who became very proficient on an instrument when they were young but did not go on to become professional musicians. It would be wonderful to get them all involved in playing for pleasure."

New Council Members

Markus Prenneis (Vn, Dortmund, Germany) takes his violin with him and searches for other chamber music enthusiasts wherever he travels; Rio de Janeiro, Seoul, San Francisco, Vienna, Los Angeles, and many other not so well known cities of the world.

He has organized "Musical Couch surfing Tours" through France and Portugal, helped to organize chamber music festivals, and has founded a program to popularize chamber music called "sich engagieren" (to engage oneself). He says, "The name has a double meaning; first to get a gig for oneself, second to engage for a higher Chamber Musik role in the society! Or the other way round!"

His company for visual communication, Pixelkontor, serves major clients such as ThyssenKrupp, RWE, Merck KGaA, in four continents. Pixelkontor also supports cultural sponsoring, such as producing a CD for the young professional ensemble Melosidad (violin, cello, accordion) at Castle Esterhazy, where Joseph Haydn lived and worked for almost 4 decades.

Although he did not start to play the violin until the age of 20, Markus has now played with his original quartet as well as other regional groups for over 20 years. In busy times he plays six times a week and attends chamber music workshops four to six times a year. He says, "This can be seen as proof that it is never too late!"

Markus joined ACMP In 2011 after reading about the founders, Leonard Strauss and Helen Rice, in the German chamber music magazine *Ensemble*. He now plays regularly with ACMP members not only near his home in Dortmund, but in Munich and Berlin as well.

His goal is to let the world know how easy it is to find one's own luck. Learn to play an instrument and enter the world of chamber music!

Bas van Ouwerkerk (Vc, Dordrecht, The Netherlands) began studying the cello at age 9 after hearing one in a concert and being attracted by its sonorous sound. He grew up hearing his mother, a good amateur pianist, rehearsing in ensembles and accompanying soloists.

He shares an ensemble memory of his own from long ago. "I was to perform a Vivaldi's *Cello Sonata #5*, which I had rehearsed with the pianist. But when walked out onto the stage the pianist started with the 3rd sonata. That did not work! So then the pianist began a discussion on what sonata we should perform. Rather embarrassing. In the end we did the 5th sonata."

Today, he is a consultant in internal medicine/endocrinology in a teaching hospital in the Netherlands. Bas prefers playing chamber music at home or at festivals such as Verbier, which he has attended 5 times, as well as the Orlando chamber music festival in Rolduc. He has attended master classes at the Cellofestival in his hometown, Dordrecht, plays in the amateur orchestra "Con Brio" in Amsterdam, and is studying music theory at bachelors level in Amsterdam. He also organizes chamber music performances by well-known professional string quartets in the Theatre de Doelen in Rotterdam.

Fortunately his family shares his musical interest, and he sometimes plays quartets with his wife who plays the flute, his daughter on the piano, and his son on violin or piano.

When Bas is not making music, he says, "I enjoy working in the garden, rowing (lots of water in Holland) and running."

Eduardo Gutiérrez-Rivas: I have been surrounded by music since birth, as were my 6 brothers and sisters. Both my parents were good amateur pianists, and thus, I started studying piano and violin when I was eight years old. While I was growing up, I used to play piano four-hands with my sisters, and violin and piano duos with my father.

At Medical School at Pamplona, I played first violin for the Santa Cecilia Symphonic Orchestra (Spain's oldest, now named Orchestra of Navarra). In 1971, after I started working as a physician in Madrid, I began playing chamber music, and soon realized that this type of music was my favorite. I then studied chamber music in Madrid and Murcia and joined an ensemble of very good musicians who gathered in the house of a German couple (both pianists). After they passed away, we met at my home, and have shared chamber music every Monday night, and occasionally performing, since 1984.

Over the years, participants have varied in quantity and quality, some amateurs, some professionals, all chamber music lovers. Our ensemble is called *Música Entre Amigos* (Music Among Friends), because we all love good music and the friendship that grows around it.

I cannot imagine my life without music, and confess that the best moments of my existence have always been linked to music, especially chamber music. As a doctor, son of a doctor, husband of a doctor, father of a doctor and uncle of several doctors, my social life has not been restricted to medicine, but has been broadened thanks to amateur and professional musicians with whom I have shared wonderful moments of good music.



Bas van Ouwerkerk



Eduardo Gutiérrez-Rivas



Sarah Lawrence College

How Can Colleges Encourage Playing Chamber Music for Pleasure?

Steve Flanders (Vc/NAAC, Pelham, NY) writes: I am confident that many ACMPers, who also engage in private teaching of their instruments, have shared the discouraging experience that has hit me repeatedly. We utilize a considerable variety of teaching material to help younger students learn to grow as ensemble players making such playing an integral part of their experience while also teaching technique and musicianship. For beginning cellists the Dotzauer "Method" volumes have beautiful, progressive duets at every stage. And the left hand of Suzuki accompaniments mostly work very well for fashioning a cello duet. For more advanced students, the fine duets by Offenbach and fugues and sonatas by Boccherini, are some of my favorites. Most notable are the stunning cello duets fashioned by Danzi from many of the greatest arias and duets from the Mozart operas—a wonderful pathway into the world of opera for young people. It often is easy enough to find players among students' contemporaries, for formal and informal chamber music. Many find the combination of music with socializing quite rewarding.

But then, at college, comes the crunch. A vignette may illustrate the problem. A promising student, very smart, who played nicely but without the interest or the talent to harbor professional ambitions, took her cello with her to a top liberal arts college, chosen among other reasons, for the existence of good players and nice chamber music events. Yes, there were ensembles and excellent coaching, but only for music majors or, at a minimum, for players more advanced than she. As time passed though it wasn't entirely impossible to get a few like-minded players together for occasional readings of quartets and such, it seemed burdensome to take her cello back and forth, and difficult to fit music into the

busy lives of other students. Eventually the cello remained in a closet at her parents' house, where it stayed for good when she went off on a junior year abroad program. She hasn't touched the cello in years.

I was shocked that such a college attracts a significant number of students with genuine instrumental competence yet offers little or no encouragement of the sort we of ACMP would wish. It is not hard to put together an appealing program to attract young people to informal chamber music. But someone must find the will, and mobilize a bit of institutional support.

Encouraging amateurism can be done well in a university setting. Sarah Lawrence College, in Bronxville, New York, has a good program. Sarah Lawrence does not offer a music major—possibly this is an advantage for our purposes—but it does have an excellent music faculty offering theory, composition, music history, and the rest. For a student who takes what is known as a music "third," or one-third of course registrations, instrumental lessons are available as part of the regular curriculum, on essentially any instrument. If there is no bassoonist, say, on faculty, the College will bring one in even for a single student. There are many chamber music ensembles, coached for college credit, and a nice orchestra that adds ringers for instruments not covered by the current population of students.

The University of Chicago also has an active (non-credit) chamber music program, and two orchestras, drawing from faculty, students, and the community. In another setting entirely, Haverford (PA) and Bryn Mawr Colleges have shared an ambitious orchestra and a considerable chamber music program for many years.

This is a very big and little-recognized difference among educational institutions that is not so easy to discern from the outside. A highfalutin' college may have a considerable instrumental program, but one that is effectively closed to amateurs. Oberlin College, for instance, attracts many musical undergraduates who enroll in the College, not the Conservatory. They expect, because music at Oberlin is famous, to find a rich musical life there. But no orchestra or chamber music program is open to undergraduates except by audition in competition with conservatory students, a most daunting and discouraging prospect. I suggest that all teachers of instrumental music should press this matter when college visit time arrives. Encourage your students to seek out faculty and students who know what actually happens in the chamber music world. And the parents should be active as well. By the time their little darlings have turned into the larger, balkier ones who are looking at colleges, even the non-musicians among the parents have a great deal invested in their child's life in music, an investment in time and emotional support, not to mention how much it all has cost.

And we in ACMP should press our own educational connections to offer appealing and successful programs that encourage amateur playing. The college years are the make-it-or-break-it years for our chosen avocation. Young people who give up their instruments at this time are unlikely ever to resume.

From the Mailbox

Creating Scores from Parts

Joan Dyer (Pf/Vc, New York, NY) writes: My amateur quartet was looking for something a bit different to play. We read through Boccherini's Quartet in g minor, liked it so much that we decided to work on it, but found that no score was available. So I assembled one from the parts of the first published edition. I have corrected some obvious errors, omissions, and inconsistencies in the originals. Though this is in no sense a scholarly edition, annotations to the changes accompany the score. Measures are numbered throughout score and parts, and individual part layouts avoid within-movement page turns. It was ever so much easier (for me, not that skilled a cello player) to be able to see all the parts while practicing; somehow much better than just the occasional cue after several measures of rest. And our coach was much much happier too —never to be underestimated.

I used MuseScore, a free app that can be downloaded from the Web. Entering all those notes is a lengthy process, which also requires an expert proofreader. (Proofreading is a tedious job which, done carefully, is at least as time consuming as entering notes.) I took on the work initially because it made my/our experience so much better, but now think it would be widely useful to offer this service, assembling scores of works of interest where no published score exists, to others as well.

For more information contact Joan at <joandyer@yahoo.com>

ACMP Foundation News

Chamber Music Conference in Japan

During the Anniversary Conference of APA (Amateur-Music Players' Association, Japan) Prof. Yasuko Ohtani at the Tokyo College of Music demonstrated to her adult students that the lower you hold your violin, the less freedom remains for your right arm. The conference was held on February 16th at Saitama Art Theatre near Tokyo, supported by ACMP Foundation. More than 130 players attended and enjoyed chamber music.

Innovative Chamber Music Workshop

Phyllis Kamrin (Vn/Va, Berkeley, CA) writes: Intersection is an innovative chamber music workshop designed by the musicians of the Left Coast Chamber Ensemble for adult amateur musicians who want to learn new music by accessible, living composers while also working on traditional classical repertoire. Each ensemble is assigned a traditional work, but also is teamed with a local composer. There are three coached 2-hour sessions of each work, culminating in a gala performance of both new and old works! Thank you ACMP.



Boccherini Quartet Score
assembled by Joan Dyer
using MuseScore Software



Bowing Demonstration
at Tokyo College of Music



An Intersection Performance

Cadences

Edward Doughtie (Va/Vn), Strafford, VT

Lois S. Michaels (Vn), North York, ON. Her husband, H. Michaels writes: Music was an essential part of my wife's life. Lois immersed herself in chamber music in New York, in the Boston area, and in Canada. We met while playing in a community orchestra in a suburb of Boston. Lise Stein, mother of Jane Stein Wilson, both legends in the amateur chamber music network, was also a member of that orchestra. On one memorable summer afternoon, we all delighted in playing in the Schubert Octet at Lise's house in Belmont.

Beth Pudney (Vn/Va), Ballston Lake, NY. Pat McQuiddy writes: Beth's great love was music, and especially classical music. She was an accomplished artist on both the violin and the viola and played in local orchestras. She especially enjoyed her regular classical string quartets.

Thomas Veeneman (Vn), Schilde, Belgium. Bettina Paleschewski (Vc/IAC, Brussels, Belgium) writes: Our March 2nd WPIW in Brussels had to be deferred due to the sudden illness of one of its main protagonists, violin player Tom Veeneman. Thanks to him, our group had played Vivaldi's *Summer* concerto last July, and planned the *Winter* concerto for our Play-In. Sadly, he barely survived the later date of April 13th by more than a few days. So we played a number of string quartet movements and raised a glass to his health, not knowing that he would be leaving us so soon. ACMP Brussels loses an outstanding violin player—an excellent musician with a wonderful sense of humor.



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ACMP Bulletin Board

AVAILABLE

Cello

Cello (no date or maker label) including soft case, \$750 or best offer; Bow, \$150 or best offer, Contact Jean Winter (JeWint2@aol.com)

Assembling Scores

I offer the service of assembling scores for works of interest, where no published score exists. It's a labor-intensive operation but the results make the reading and learning of lesser-known pieces more pleasant and efficient. Currently available: Boccherini String Quartet in g minor, G.194. Score alone, \$6. Score plus complete set of parts, \$10, delivered in .pdf electronic format. Payment via PayPal. Contact: <joandyer@yahoo.com>

Piano Tuning

I am offering a professional services discount of 30% to ACMP members in the Northeast (Massachusetts, Connecticut, and southern VT and NH). Between 15 May 2014 and 15 August 2014 the final cost of a simple tuning will be \$70 plus \$0.50 per mile over 30 miles round trip. I'm hoping this will encourage members to tune their instruments and better enjoy their ensemble music-making this summer, and non-members to join. Contact: (Debra Kelley, modalitones@gmail.com, 413-883-4343.)

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